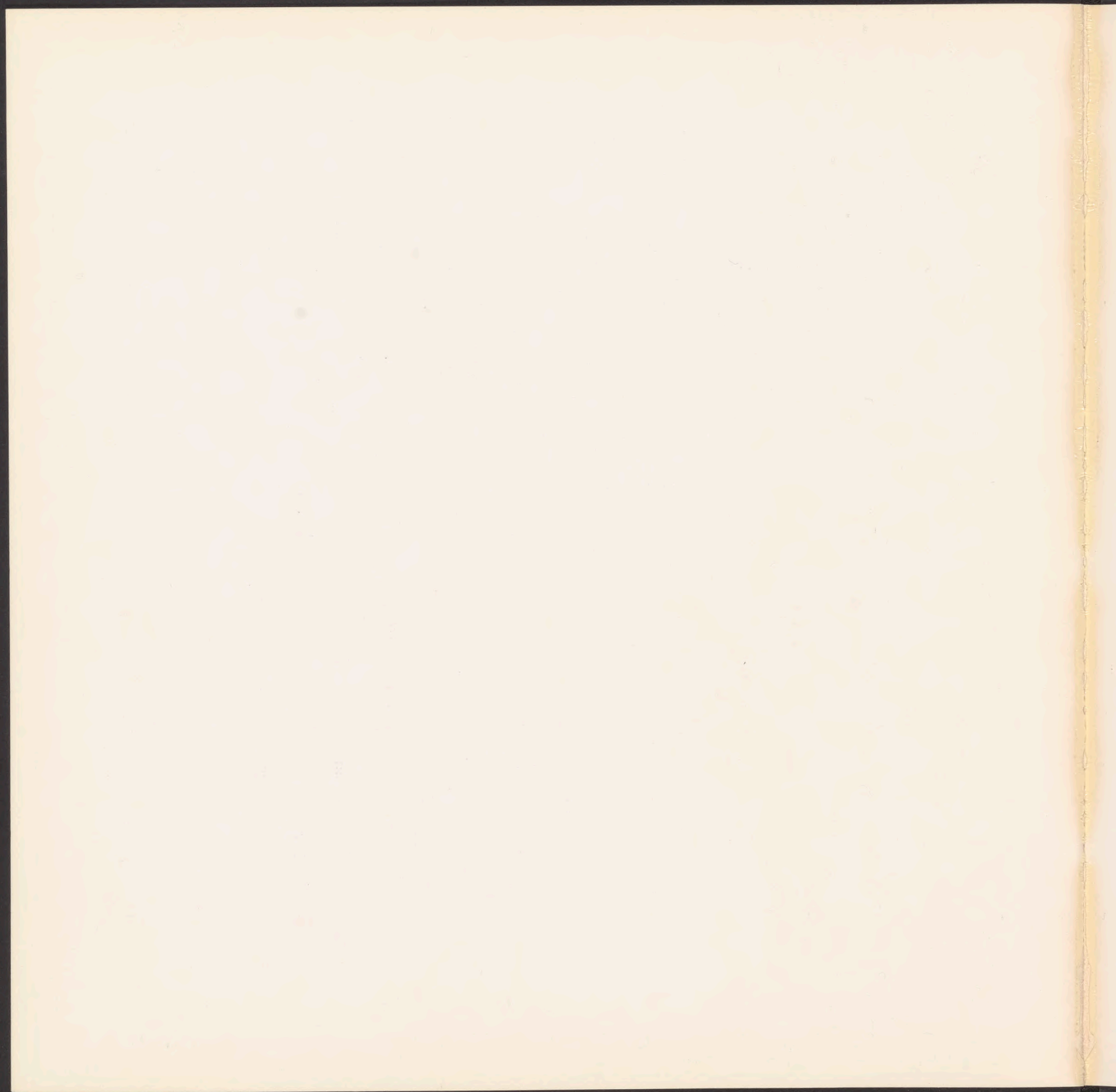




Les Raisons





LEE KRASNER

front cover: **51 BIRD TALK** oil, paper and canvas on duck cotton 58 x 56



102 UNTITLED 1970 oil and gouache on paper 22 $\frac{1}{4}$ x 30 $\frac{3}{4}$

LEE KRASNER

COLLAGES AND WORKS ON PAPER 1933-1974

CORCORAN GALLERY OF ART

January 11 through February 16, 1975

PENNSYLVANIA STATE UNIVERSITY MUSEUM OF ART

March 23 through April 27, 1975

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Corcoran Gallery of Art
Washington DC

LENDERS TO THE EXHIBITION

Edward Albee, New York

Mr. and Mrs. David Gibbs, New York

Mr. and Mrs. John Marin Jr, New York

Mr. and Mrs. Robert Peter Miller, New York

Hans Namuth, New York

Neuberger Museum, State University of New York at Purchase

Mr. and Mrs. S I Newhouse Jr, New York

Dorothy Norman, New York

Alfonso Ossorio and Edward F Dragon, East Hampton, New York

Private Collection, New York

Dr. Leonard Siegel, New York

Eugene A Thaw, New York

Uris Buildings Corporation, New York



62 **UNTITLED** 1962 watercolor and crayon on paper 30 x 22

PREFACE

The Corcoran Gallery of Art has a traditional interest in and belief in the importance of works of art on paper. There are more than 4,000 such works in the Gallery's collections. Over the years the Corcoran has presented many outstanding exhibitions of works on paper by distinguished artists, past and present. It is in keeping with this tradition and in this spirit that the Corcoran is pleased and proud to present **LEE KRASNER: COLLAGES AND WORKS ON PAPER 1933-1974**. This exhibition contains over 100 works which reveal the outstanding achievements of a major American painter in the more graphic media.

The Corcoran makes grateful acknowledgement to Lee Krasner for her cooperation; to her dealers, Marlborough Gallery, New York; to the exhibition organizer, Gene Baro; and to the lenders, both institutional and private, who have made the exhibition possible.

ROY SLADE, Director
Corcoran Gallery of Art
Washington DC



PHOTO: HANS NAMUTH

INTRODUCTION

LEE KRASNER: COLLAGES AND WORKS ON PAPER 1933-1974

affords the visitor the opportunity to become familiar with more than 100 drawings, collages and gouaches of an artist who made her major reputation as a painter of large canvases grand in scale. To be sure, many of the exhibits share with the paintings the spacious vision of this artist, but others are intimate in feeling and reflect an intense and personal draughtsmanship that is nothing short of an immediate response to the visual world.

In particular, it is the natural world, the world of biomorphic forms, of organic growth and change, that informs Lee Krasner's art. Sometimes her imagery expresses itself statically, in explicit shape and implied pattern, in a decorative profusion that is nevertheless formal, architectonic and self-sustaining. Sometimes her imagery is projected as an energy, an energy of hand that suggests the trembling life of light upon natural forms. The vibrancy of surface she imparts to her gouaches is a kind of shorthand for complex visual sensations -- as if a field of flowers had glowed suddenly under sun.

I am not suggesting that Lee Krasner is a nature artist so much as an artist of natural sensations, of elemental attributes and appearances of things. Her interest isn't to describe an experience but to reorder or reinvent it as visual feeling. She needn't have an external subject. The expressive voltage that she gives with the marks of her brush, the muscularity of her dense textures that seem almost to grow upon the surface of the paper, the vivid and darting shapes of the splashed or thrown paint, evoke an urgent restless life. Typically her images express flux or mirror ripeness. There is almost too much and yet somehow the pictorial energies are disciplined, especially in the smaller works, by a precise sense of scale. Nothing spills over. There is intensification of effect without dissipation.

Lee Krasner was one of a generation of artists who brought American art into international prominence by daring to depend on the expressive force of their individual insights. These few were the artists who put themselves at risk by daring to be larger than life-sized in their conceptions, by reflecting the visual scale of American experience rather than the rules and traditions of Europe. Lee Krasner, like Jackson Pollock whom she married, like Rothko, Newman, DeKooning, Gorky, Kline, Gottlieb and Motherwell, was aware of the European avant-garde, both in its self-conscious aspects -- theoretical and intellectual -- and in its new dependence upon creative sources in the unconscious. Krasner studied with Hans Hofmann, was sensitive and encouraging to Pollock's experiments, understood Picasso and Matisse; yet her search was consistently for artistic self-knowledge. The many-faceted influences were absorbed as her sensibility revealed itself, as technique and image became one.



68 UNTITLED 1965 gouache 30 x 42 ¼

Krasner's collages of 1953-1955 were an important stage of self-revelation. In one sense, this work owes much for French models, particularly Matisse. In another, it is a liberation from inhibition, a bold reuse of failed paintings, an act of arbitrariness and self-assertion.

At a later stage, aggression is tempered by vision, and assertion becomes freedom by technical accomplishment, by the ease and sureness of getting the paint down. The tension is a tension of surface.

By 1965, bravura displays seem effortless. With many of the gouaches of this date and later, we are unconscious of technique. There is an integration of ends and means that allows the work to exist on sheerly visual and sensational levels of consciousness. We don't analyse what we see, but feel it directly and immediately.

The relationship of Krasner's drawings, collages and gouaches to her paintings is profound and pervasive. Works in these mediums make explicit her special interests. In the collages particularly she absorbs the cubist idiom and defines the shallow frontal space that characterizes her major paintings. The drawings and gouaches provide the arena, so to speak, in which she develops the tense

drama of her calligraphy. It's in these smaller works that she establishes command over the inner rhythms, the balanced forces of hand and eye, that vitalize the works of her maturity. The assurance of the large paintings, with their almost mural-like weight and spaciousness, is a consequence of the more intimate activity involved in the making of Krasner's works on paper.

Is it surprising that this important body of work should be relatively unknown? Not perhaps when one considers that the artist worked in these graphic mediums in bursts of concentrated effort, producing clusters of gouaches and collages rather than extended series of them. There would be a focusing upon particular visual and expressive techniques, not the leisurely exploration and exploitation of a theme. Variation was not the issue. The attempt was to clarify feeling, to sharpen impact.

Seen in retrospect and seen in a body these works attest to a remarkable purity of intention, a singlemindedness nevertheless far from simple, but rich in allusion, emotionally resonant. Even if many of the works were not masterful, which they are, the consistency of the effort must persuade us, the devotion to refinement of aims, methods, and images. There is always vigor and variety within this artist's unifying imagination.

GENE BARO

CATALOGUE

Unless otherwise noted, all works are lent courtesy of Marlborough Gallery Inc., New York. Dimensions are given in inches with height preceding width. The number preceding each title is the catalogue number. An asterisk (*) indicates that the work is illustrated in this catalogue.

- 1 **NUDE STUDY, FROM LIFE** 1933
Conté crayon on paper 23¾ x 17¾
Collection of the artist
- *2 **STILL LIFE** 1937
Charcoal on paper 18 ¾ x 24 ½
- *3 **NUDE STUDY, FROM LIFE** 1938
Charcoal on paper 24 ½ x 18 ¾
- 4 **NUDE STUDY, FROM LIFE** 1938
Charcoal on paper 24 ½ x 18 ¾
- 5 **STILL LIFE** 1938
Charcoal on paper 24 ½ x 18 ¾
- *6 **STILL LIFE** 1938
Charcoal on paper 18 ¾ x 24 ½
- *7 **NUDE STORY, FROM LIFE** 1938
Charcoal on paper 24 ½ x 18 ¾
- 8 **NUDE STUDY, FROM LIFE** 1938
Charcoal on paper 24 ½ x 18 ¾
- 9 **UNTITLED** 1938
Oil on paper 19 x 25
- 10 **UNTITLED** 1938
Oil on paper 19 x 25
- *11 **UNTITLED** 1938
Oil on paper 19 x 25
- 12 **UNTITLED** 1938
Oil on paper 19 x 25
- *13 **UNTITLED** 1938
Oil on paper 19 x 25
- 14 **UNTITLED** 1938
Oil on paper 19 x 25
Collection of the artist
- *15 **ABSTRACT HUMAN FIGURE** 1938
Oil on paper 25 ¾ x 20
- 16 **RED, WHITE, BLUE, YELLOW, BLACK**
1939 Oil on paper with collage 25 ¾ x 20
- 17 **BROWN, GREEN, WHITE, YELLOW, BLACK** 1939 Oil on paper 25 ¾ x 20
- *18 **RED, WHITE, BLUE, YELLOW, BLACK**
1939 Oil on paper with collage 25 ¾ x 20
- *19 **UNTITLED** (Gouache No. 1) 1941
Gouache on paper 15 x 18
- 20 **UNTITLED** (Gouache No. 2) 1941
Gouache on paper 14 x 18
- 21 **UNTITLED** (Gouache No. 3) 1941
Gouache on paper 14 x 18



71 UNTITLED 1965 gouache 26 ¾ x 40

***22 UNTITLED** (Gouache No. 4) 1941
Gouache on paper 9 $\frac{3}{4}$ x 13 $\frac{3}{8}$

**23 MURAL SKETCH FOR STATION WNYC
STUDIO "A"** 1941 Gouache 10 x 5 $\frac{3}{4}$
mounted on mat board 11 x 21 $\frac{1}{4}$

24 BLACK AND WHITE No. 1 1942
Ink on paper 7 $\frac{1}{4}$ x 11 $\frac{3}{4}$

25 BLACK AND WHITE No. 2 1942
Ink on paper 7 $\frac{1}{4}$ x 11 $\frac{3}{4}$

26 GOUACHE No. 2 1942
Gouache on paper 10 x 15

27 GOUACHE No. 3 1942
Gouache on paper 10 x 15

***28 GOUACHE No. 4** 1942
Gouache on paper 10 x 15

***29 GOUACHE No. 5** 1942
Gouache on paper 10 x 15

30 UNTITLED 1948
Gouache on paper 22 $\frac{1}{4}$ x 30

31 UNTITLED 1948
Gouache on paper 22 $\frac{1}{4}$ x 30

32 UNTITLED c. 1951
Ink on paper 22 $\frac{1}{4}$ x 30
Collection of Dorothy Norman, New York

33 UNTITLED 1953
Oil and collage on paper 22 $\frac{1}{2}$ x 30

34 UNTITLED 1953
Gouache with collage on paper 30 x 22

35 UNTITLED 1953
Gouache with collage on paper 22 x 30

36 UNTITLED 1953
Paper collage 30 x 22 $\frac{1}{4}$

***37 CITY VERTICALS** 1953
Oil, paper and canvas on masonite
41 $\frac{1}{2}$ x 31 $\frac{1}{8}$

38 BLACK AND WHITE 1953
Painted paper on canvas board 30 x 22 $\frac{1}{2}$
Collection of Alfonso Ossorio and Edward
F Dragon, East Hampton, New York

- 39 THE CITY** 1953
Oil and paper on masonite 48 x 36
Collection of Dr. Leonard Siegel, New York
- *40 BLACK AND WHITE** 1954
Painted paper on canvas board
22 3/8 x 30
Collection on Hans Namuth, New York
- 41 UNTITLED** 1954
Gouache with collage on paper 22 1/4 x 30
- *42 GOLD OR SILVER** 1954
Oil and paper on masonite 48 x 62
- 43 UNTITLED** 1954
Oil, canvas and paper on masonite 56 x 48
- 44 SHATTERED LIGHT** 1954
Oil and paper on masonite 34 x 48
- 45 BURNING CANDLES** 1955
Oil, paper and canvas on linen 58 x 39
Collection of the Neuberger Museum,
State University of New York at Purchase
- 46 DESERT MOON** 1955
Oil and paper on canvas 58 3/4 x 43 3/4
Lent by Uris Buildings Corporation,
New York
- 47 BROKEN GREY** 1955
Oil and collage elements on masonite
48 x 29 1/2
Collection of Mr. and Mrs. David Gibbs,
New York
- 48 STRETCHED YELLOW** 1955
Oil and collage elements on canvas
82 x 58
- 49 THE LAME SHADOW** 1955
Oil and collage elements on canvas
82 x 58
Collection of the artist
- *50 BALD EAGLE** 1955
Oil, paper and canvas on linen 77 x 51 1/2
- *51 BIRD TALK** 1955
Oil, paper and canvas on duck cotton
58 x 56

- *52 MILKWEED 1955**
Oil, paper and canvas on duck cotton
82 3/8 x 57 3/4
Collection of the artist
- 53 SHOOTING GOLD 1955**
Oil, paper and canvas on duck cotton
82 1/2 x 58 3/8
- 54 UNTITLED**
Mosaic paper collage 18 x 19 1/2
- 55 UNTITLED 1958**
Ink on paper 11 x 9 1/2
- 56 UNTITLED 1958**
Ink on paper 11 1/2 x 9 1/2
- 57 UNTITLED 1958**
Ink on paper 12 x 9 1/2
- 58 UNTITLED 1958**
Ink on paper 12 x 9 1/2
- 59 UNTITLED 1958**
Gouache on paper 11 7/8 x 15 3/4

- 60 UNTITLED 1958/1974**
Ink on paper 23 x 29; collaged in 1974
- 61 STUDY FOR MOSAIC AT 2 BROADWAY, NEW YORK 1959**
Paper on duck cotton 35 3/4 x 35 1/8
Lent by Uris Buildings Corporation,
New York
- *62 UNTITLED 1962**
Watercolor and crayon on paper 30 x 22
- 63 UNTITLED 1962**
Watercolor on paper 30 x 22 1/4
- 64 UNTITLED 1964**
Gouache on paper 30 x 22 1/2
Collection of Edward Albee, New York
- 65 UNTITLED 1965**
Gouache on paper 22 1/4 x 20
Private Collection, New York
- 66 UNTITLED 1965**
Gouache on paper 25 x 38
- 67 UNTITLED 1965**
Gouache on paper 22 x 31

***68 UNTITLED 1965**
Gouache on paper 30 x 42 ¼

***69 UNTITLED 1965**
Gouache on paper 22 ¾ x 31

***70 UNTITLED 1965**
Gouache on paper 22 ½ x 30

***71 UNTITLED 1965**
Gouache on paper 26 ¾ x 40

***72 UNTITLED 1965**
Gouache on paper 30 x 42 1/8
Collection of Mr. and Mrs. Robert Peter
Miller

73 UNTITLED 1965
Gouache on paper 25 ½ x 40

**74 STUDY FOR FRANK O'HARA
ILLUSTRATION 1967**
Ink on two sheets of heavy vellum joined
with tape 13 x 20

NOTE: Works numbered 75-103 are all on paper
handmade by Douglas Howell

***75 WATER No. 4 1969**
Gouache on paper 18 x 22 ½
Collection of Mr. and Mrs. John Marin Jr.

76 WATER No. 8 1969
Gouache on paper 15 x 19
Collection of Mr. and Mrs. S I Newhouse
Jr., New York

77 WATER No. 9 1969
Gouache on paper 21 ½ x 17 ½

78 WATER No. 10 1969
Gouache on paper 8 ¾ x 11 ½

79 WATER No. 16 1969
Gouache on paper 15 x 19 1/8

***80 WATER No. 17 1969**
Gouache on paper 17 ½ x 21 ¼

***81 WATER No. 20 1969**
Gouache on paper 6 ¾ x 10

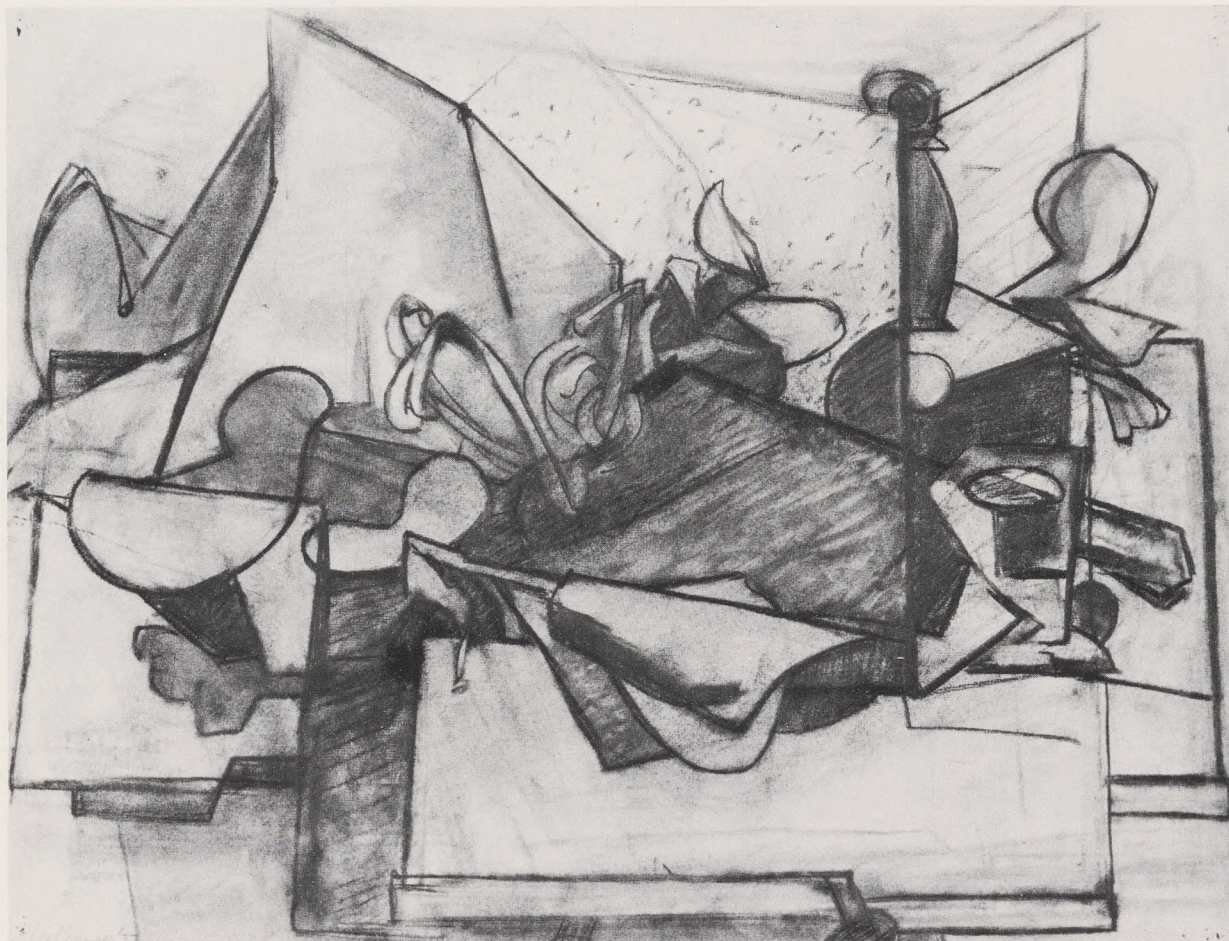
82 HIEROGLYPH No. 4 1969
Gouache on paper 29 ½ x 10 ½

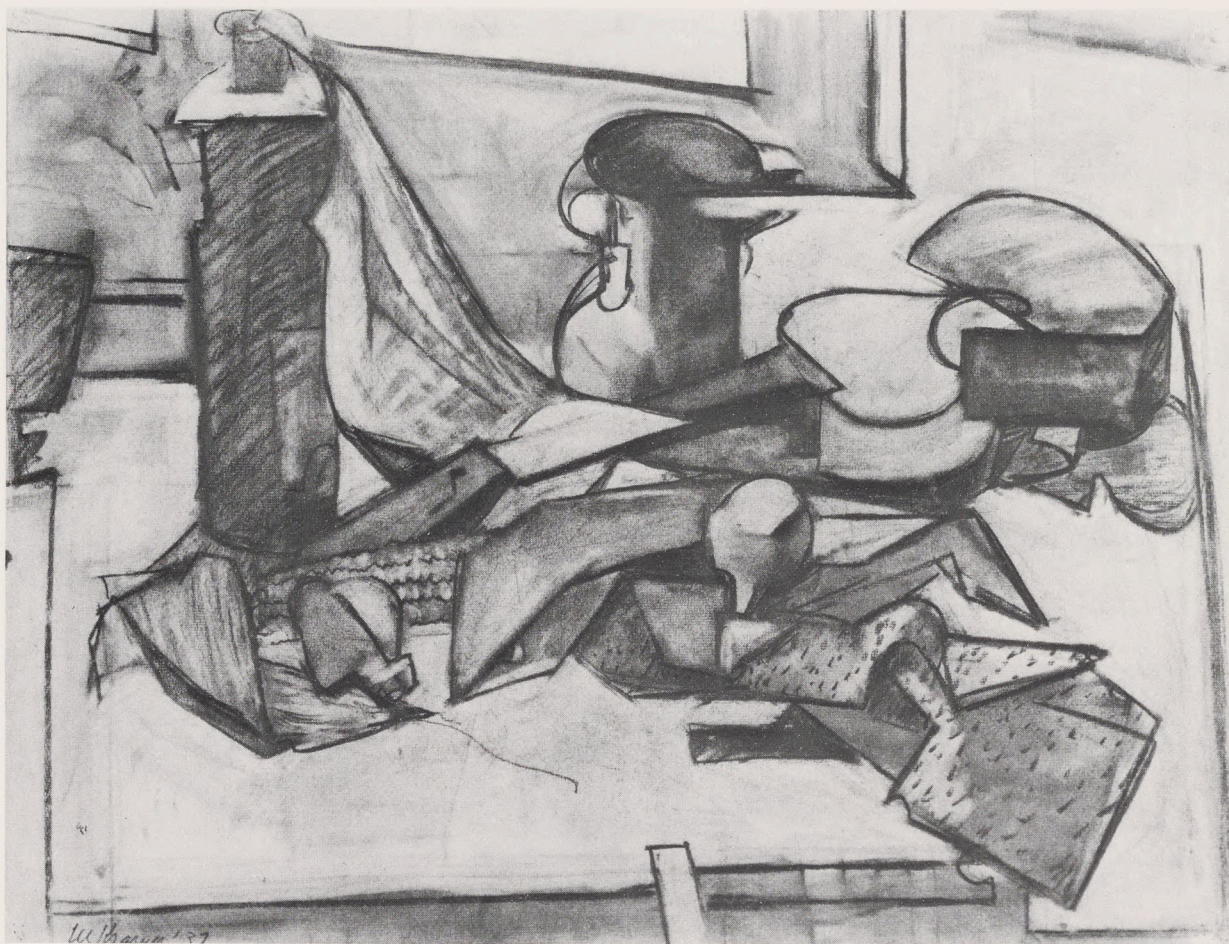
- 83 **HIEROGLYPH No. 6** 1969
Gouache on paper 20 ½ x 25 ½
- 84 **HIEROGLYPH No. 7** 1969
Gouache and collage on paper 20 x 24
- *85 **HIEROGLYPH No. 8** 1969
Gouache on paper 17 x 12 ¾
- 86 **HIEROGLYPH No. 9** 1969
Gouache on paper 23 ½ x 20 ½
- 87 **HIEROGLYPH No. 10** 1969
Gouache on paper 6 ¾ x 10 ½
- 88 **HIEROGLYPH No. 14** 1969
Gouache on paper 19 ¼ x 24
- 89 **HIEROGLYPH No. 20** 1969
Gouache on paper 16 ½ x 13
- 90 **EARTH No. 2** 1969
Gouache on paper 18 x 22
- 91 **EARTH No. 3** 1969
Gouache on paper 12 x 18
Collection of Eugene A Thaw, New York
- 92 **EARTH No. 4** 1969
Gouache on paper 18 x 12 ½
- *93 **EARTH No. 6** 1969
Gouache on paper 17 ½ x 21 ½
- 94 **EARTH No. 7** 1969
Gouache on paper 19 x 15
- 95 **EARTH No. 8** 1969
Gouache on paper 15 x 19
- 96 **SEED No. 2** 1969
Gouache on paper 6 ¾ x 10 ½
- 97 **SEED No. 10** 1969
Gouache on paper 16 ½ x 13
- 98 **SEED No. 13** 1969
Gouache with collage on paper 22 x 29 ¾
- *99 **SEED No. 16** 1969
Gouache on paper 6 ¾ x 10 ½
- 100 **UNTITLED** 1969
Gouache on paper 6 ¾ x 10 ½

101 UNTITLED 1969
Gouache on paper 8 $\frac{3}{4}$ x 11 $\frac{1}{2}$

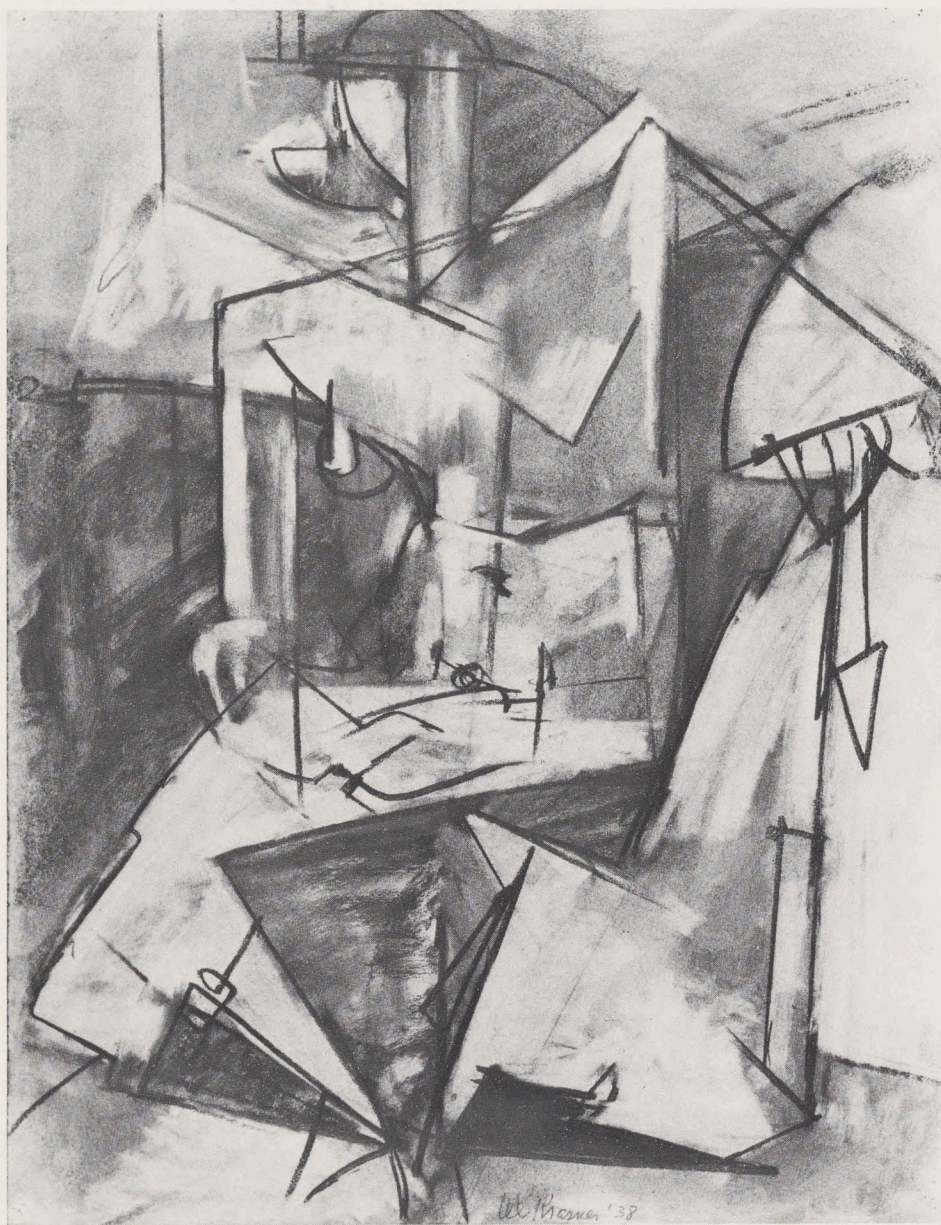
***102 UNTITLED 1970**
Oil and gouache on paper 22 $\frac{1}{4}$ x 30 $\frac{3}{4}$

103 UNTITLED 1970
Gouache on paper 26 $\frac{1}{8}$ x 40

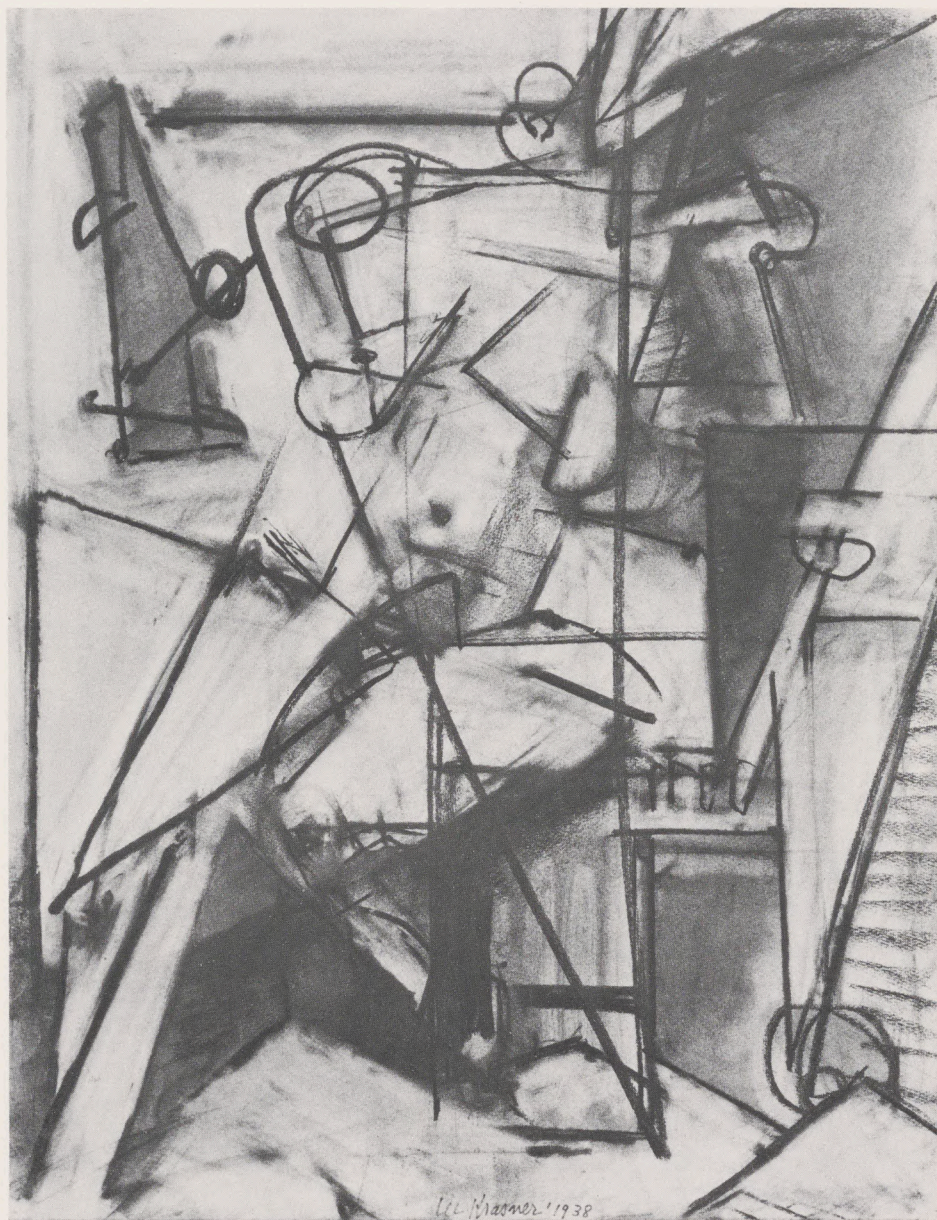




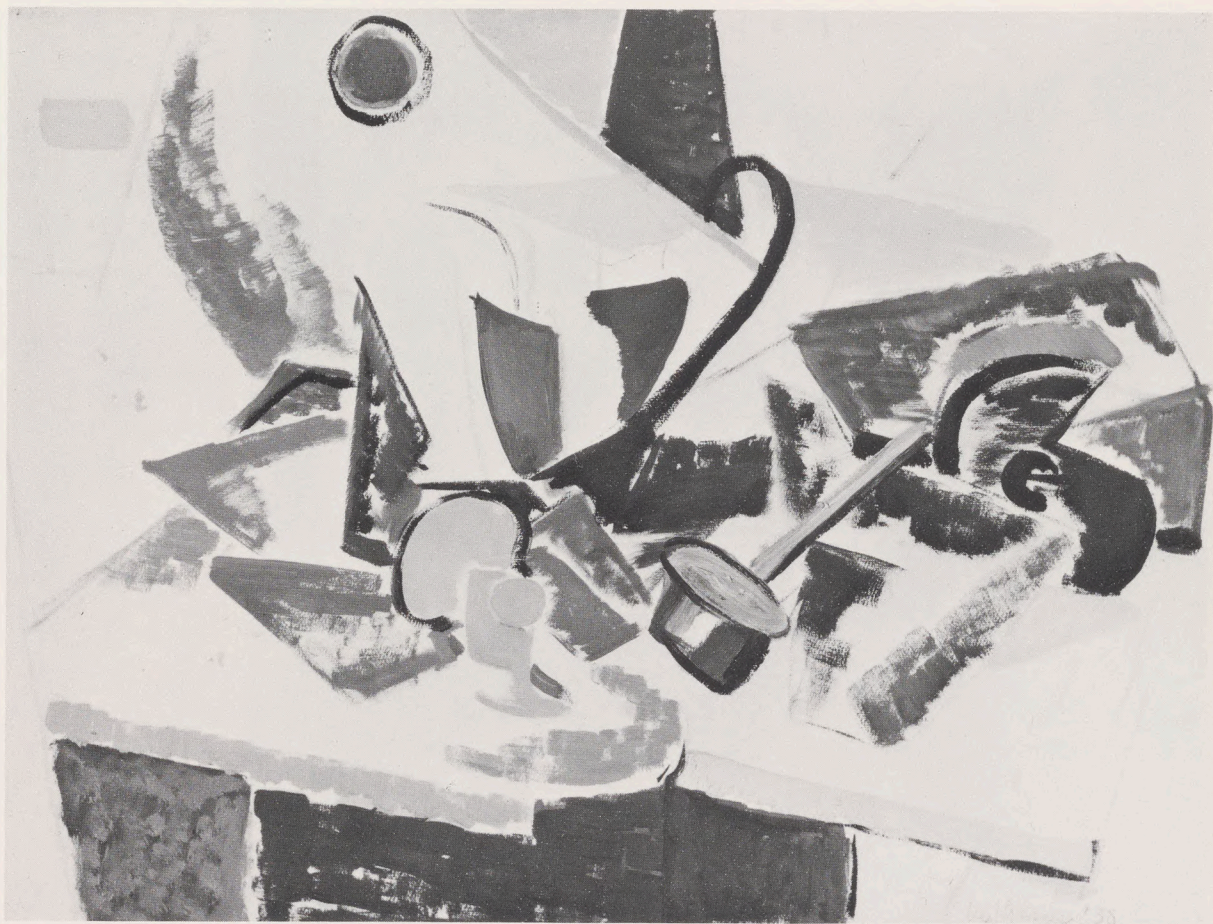
- 2 left: **STILL LIFE** 1937 charcoal 18 $\frac{3}{4}$ x 24 $\frac{1}{2}$
 6 above: **STILL LIFE** 1938 charcoal 18 $\frac{3}{4}$ x 24 $\frac{1}{2}$



3 NUDE STUDY, FROM LIFE 1938 charcoal 24 ½ x 18 ¾







- 11 left: **UNTITLED** 1938 oil on paper 19 x 25
13 above: **UNTITLED** 1938 oil on paper 19 x 25

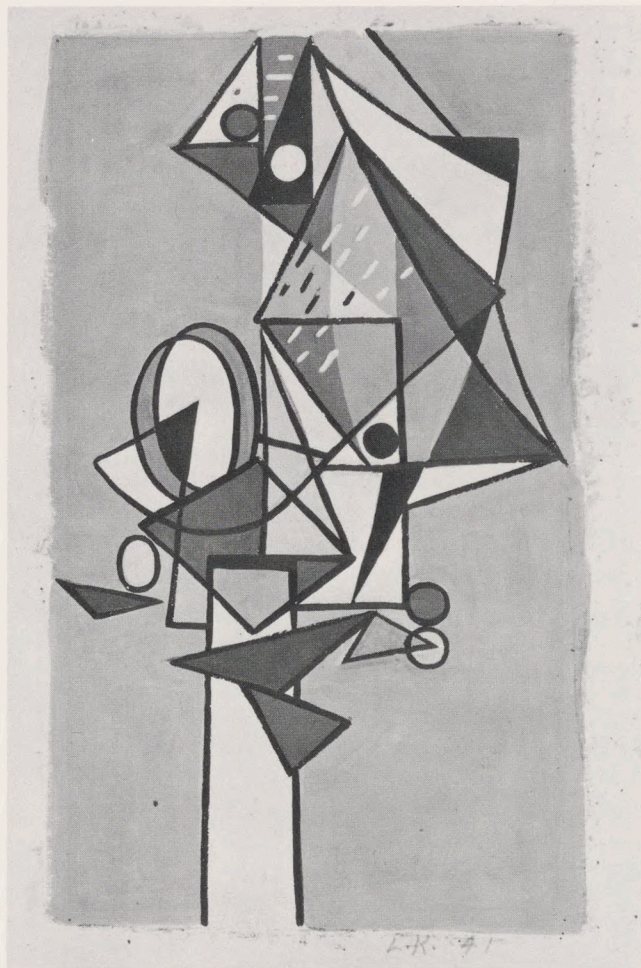


15 ABSTRACT HUMAN FIGURE 1938 oil on paper 25 $\frac{3}{4}$ x 20

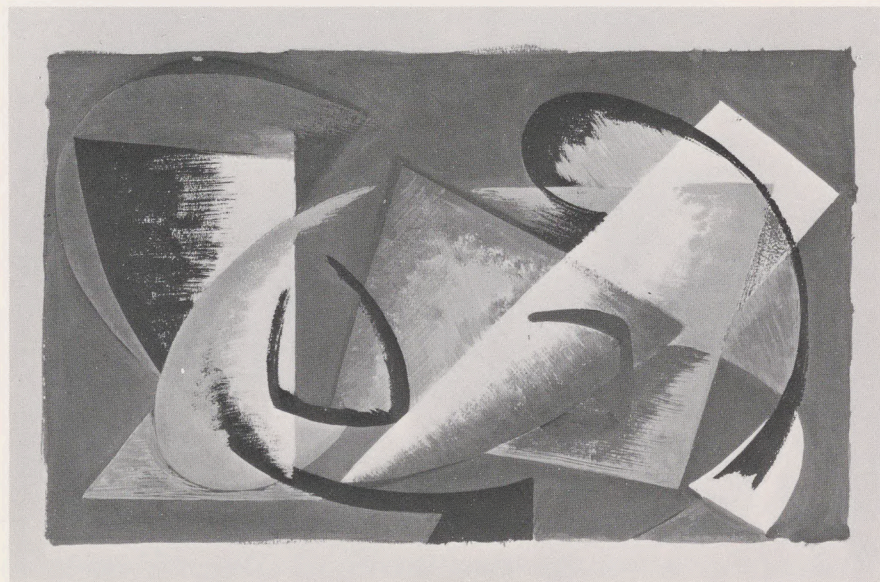




19 UNTITLED (Gouache No. 1) 1941 gouache 14 x 18



22 UNTITLED (Gouache No. 4) 1941 gouache 9 3/4 x 13 3/8





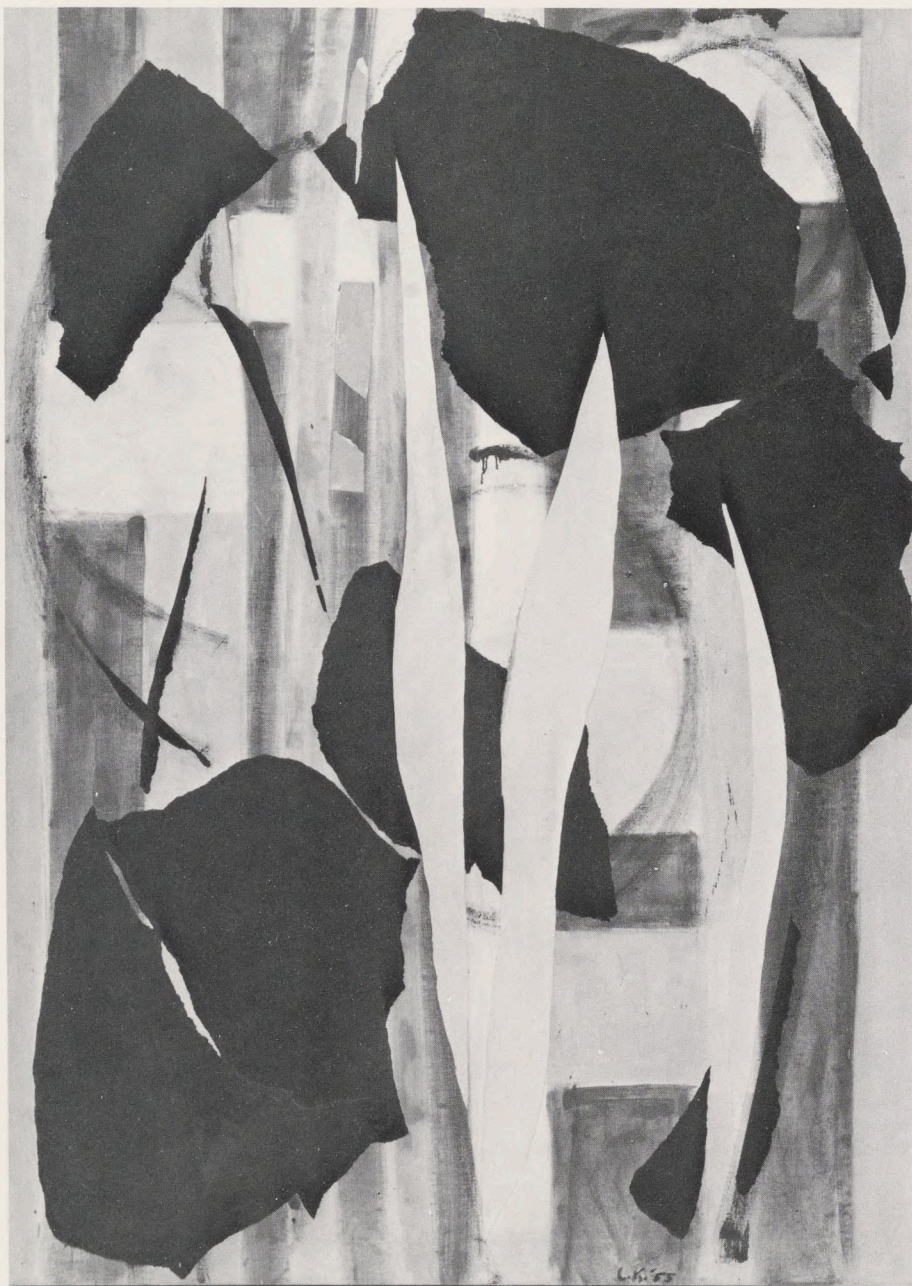
- 28 above left: **GOUACHE No. 4** 1942 10 x 15
 29 left: **GOUACHE No. 5** 1942 10 x 15
 40 above: **BLACK AND WHITE** 1954 painted paper on canvas board 22 3/8 x 30
 Collection of Hans Namuth, New York





- 42 above: **GOLD OR SILVER** 1954 oil, paper and canvas on masonite 48 x 62
50 right: **BALD EAGLE** 1955 oil, paper and canvas on linen 77 x 51 ½





52 **MILKWEED** 1955 oil, paper and canvas on duck cotton 82 3/8 x 57 3/4
Collection of the artist





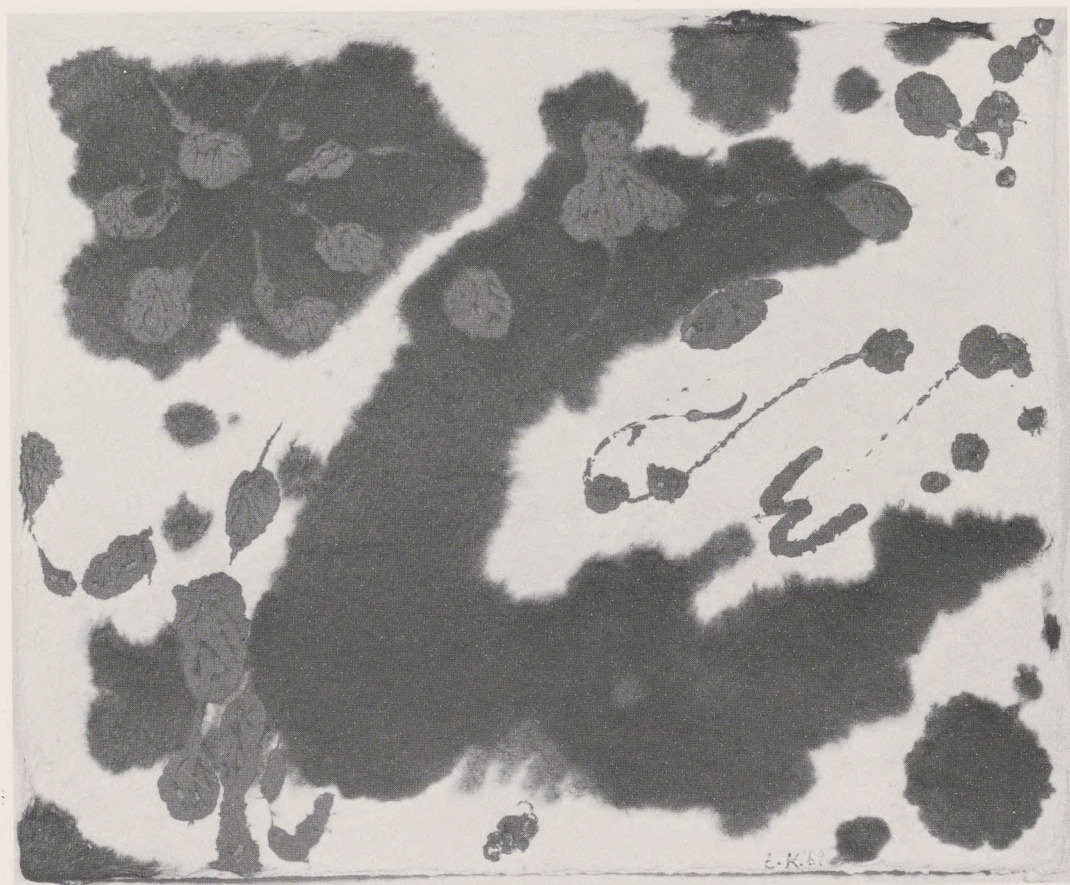


- 69 left: **UNTITLED** 1965 gouache 22 $\frac{3}{4}$ x 31
 72 above: **UNTITLED** 1965 gouache 30 x 42 $\frac{1}{8}$
 Collection of Mr. and Mrs. Robert Peter Miller, New York





- 70 left: **UNTITLED** 1965 gouache 22 ½ x 30
73 above: **UNTITLED** 1965 gouache 26 ¾ x 40





- 75 left: **WATER No. 4** 1969 gouache 18 x 22 ½
Collection of Mr. and Mrs. John Marin Jr., New York
- 80 above: **WATER No. 17** 1969 gouache 17 ½ x 21 ¼



81 above: **WATER No. 20** 1969 gouache 6 $\frac{3}{4}$ x 10

85 right: **HIEROGLYPH No. 8** 1969 gouache 17 x 12 $\frac{3}{4}$



LK'69



- 93 above: **EARTH No. 6** 1969 gouache 17 ½ x 21 ½
99 right: **SEED No. 16** 1969 gouache 16 ½ x 13

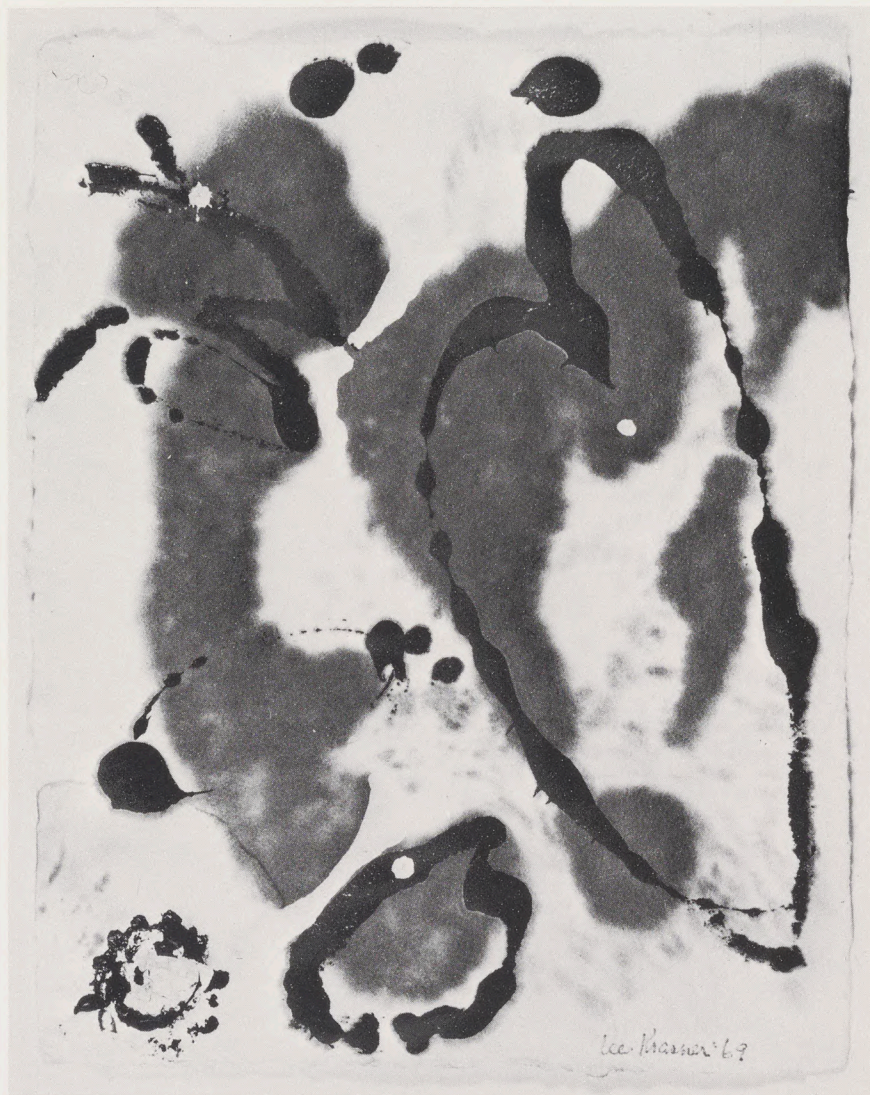




PHOTO: IRIS SCHNEIDER

BIOGRAPHY

- | | |
|---|---|
| <p>1908 Born October 27, Lenore Krasner in Brooklyn, New York of Russian parents</p> <p>1922-1925 Attends Washington Irving High School in Manhattan</p> <p>1926-1929 Attends Women's Art School of Cooper Union</p> <p>1928 Attends Art Student's League</p> <p>1929-1932 Attends National Academy of Design</p> <p>1933 Attends City College and Greenwich House</p> <p>1934 Works as an artist on Public Works of Art Project January until March</p> <p>1934-1935 Works as an artist for the Temporary Emergency Relief Administration</p> <p>1935 August - becomes an assistant on WPA Federal Arts Project Mural Division</p> <p>1936 First meets Jackson Pollock at Artists Union loft party</p> <p>1937-1940 Studies with Hans Hofmann</p> <p>1940 Exhibits with American Abstract Artists Group at the American Fine Arts Galleries, New York</p> <p>1941 November - is invited by John Graham to participate in show at the McMillen Gallery, New York</p> | <p>1942 Exhibits in McMillen exhibition "American and French Paintings". As result of show meets Pollock for second time and sees him constantly thereafter</p> <p>1945 October 25, marries Jackson Pollock at Marble Collegiate Church, Fifth Avenue, New York Shows in group exhibition "Challenge to the Critic" at Gallery 67 along with Pollock, Gorky, Gottlieb, Hofmann, Pousette-Dart and Rothko</p> <p>1946 Little Image paintings start to evolve and continue until 1949</p> <p>1951 First solo exhibition at Betty Parsons Gallery, New York</p> <p>1953 Begins collages</p> <p>1954 Exhibits in first group show of all women artists at Hampton Gallery and Workshop, Amagansett, New York</p> <p>1956 Travels to Europe for the first time August 11 - Jackson Pollock dies</p> <p>1959 Completes two mosaic murals for Uris Brothers, 2 Broadway, New York Begins umber and off-white series of paintings which continue until 1962</p> <p>1965 Major retrospective exhibition at Whitechapel Art Gallery in London which is circulated by the Arts Council of Great Britain to other museums there</p> <p>1965-1975 Lives and works in New York City and The Springs, East Hampton, New York</p> |
|---|---|

SOLO EXHIBITIONS

- 1951 "Paintings 1951, Lee Krasner", Betty Parsons Gallery, New York
- 1954 The House of Books and Music, East Hampton, New York
- 1955 Stable Gallery, New York
- 1958 "Lee Krasner, Recent Paintings", Martha Jackson Gallery, New York
- 1959 "Lee Krasner, Paintings 1947-1959" Signa Gallery, East Hampton, New York
- 1960 Howard Wise Gallery, New York
- 1962 "New Work by Lee Krasner", Howard Wise Gallery, New York
- 1965 "Lee Krasner, Paintings, Drawings and Collages". Retrospective exhibition at Whitechapel Art Gallery, London. Exhibition circulated by the Arts Council of Great Britain to museums in York, Hull, Nottingham, Newcastle, Manchester and Cardiff.
"Lee Krasner Gouaches and Drawings", Franklin Siden Gallery, Detroit, Michigan
- 1967 "Paintings by Lee Krasner," University Art Gallery, University of Alabama, Tuscaloosa
- 1968 "Lee Krasner, Recent Paintings", Marlborough-Gerson Gallery, New York
- 1969 "Lee Krasner, Recent Gouaches", Marlborough-Gerson Gallery, New York
"Lee Krasner, Recent Gouaches," Reese Palley Gallery, San Francisco
- 1973 "Lee Krasner, Recent Paintings", Marlborough Gallery, New York
- 1973-1974 "Lee Krasner, Large Paintings", Whitney Museum of American Art, New York
- 1974 Traveling exhibition, Miami-Dade Community College, Miami; Beaver College, Pennsylvania; Gibbes Art Gallery, South Carolina
- 1975 "Lee Krasner: Collages and Works on Paper 1933-1974", Corcoran Gallery of Art, Washington D.C.

GROUP EXHIBITIONS

- 1937 "Pink Slips over Culture", protest exhibition sponsored by the Artists Union and Citizens Committee for Support of the WPA, ACA Gallery, New York
- 1940 "1st Annual Exhibition of the American Modern Artists", Riverside Museum, New York
- 1941 "5th Annual Exhibition of the American Abstract Artists", Riverside Museum, New York
"Abstract Painting", organized by the WPA and circulated throughout the United States

- 1942 "American and French Paintings", McMillen Gallery, New York
 "6th Annual Exhibition of the American Abstract Artists", Fine Arts Galleries, New York
- 1943 "7th Annual Exhibition of the American Abstract Artists", Riverside Museum, New York
- 1944 "Abstract and Surrealist Art in America", Mortimer Brandt Gallery, New York
- 1945 "Challenge to the Critic" Gallery 67, New York
- 1948 "The Modern Home Comes Alive-1948-49" Bertha Schaefer Gallery, New York
- 1949 "Man and Wife", Sidney Janis Gallery, New York
- 1950 "10 East Hampton Abstractionists", Guild Hall, East Hampton, New York
- 1953 "17 East Hampton Artists", Guild Hall, East Hampton, New York
 "An Exhibition of Oils, Watercolors, Prints and Sculpture by Eight Artists of Eastern Long Island", Hampton Gallery and Workshop, Amagansett, New York
- 1954 "Group Show - Eight Painters, Two Sculptors", Hampton Gallery and Workshop, Amagansett, New York
- 1956 "The 30's. Painting in New York", Poindexter Gallery, New York

"1956 Annual Exhibition: Sculpture, Paintings, Watercolors and Drawings", Whitney Museum of American Art, New York

- 1957 "1957 Annual Exhibition: Sculpture, Paintings, Watercolors and Drawings", Whitney Museum of American Art, New York, and circulated by the American Federation of Arts
 Collage Exhibition, Zabriskie Gallery, New York
- 1958 Martha Jackson Gallery, Provincetown, Massachusetts
 "International Art of a New Era", Osaka Art Festival, Osaka, Japan
 Signa Gallery, East Hampton, New York
 Art Lending Service and Traveling Exhibition, The Museum of Modern Art, New York
- 1959 "Art Nuova" Circolo Degli Artisti, Palazzo Graneri, Turin, Italy
- 1960 "Opening Exhibition 1960, Signa Gallery", East Hampton, New York
- 1961 "Panorama" Galerie Beyeler, Basel, Switzerland
 "Modern American Painting", Laing Art Gallery, Newcastle-upon-Tyne, England
 "New New York Scene", Marlborough Fine Arts, London
 "Contemporary Paintings Selected from 1960-1961 New York Gallery Exhibitions", Yale University Art Gallery, New Haven, Connecticut

- 1962** Group show at the Pennsylvania Academy of Fine Arts, Philadelphia
 "Women Artists in America Today", Mount Holyoke College, South Hadley, Massachusetts
 "Continuity and Change: 45 American Abstract Painters and Sculptors", Wadsworth Atheneum, Hartford, Connecticut
 "7th Exhibition of Modern Art", Mary Washington College at the University of Virginia Queens College
 "25th Annual Exhibition", New York
 "Nine Artists through Three Decades", Howard Wise Gallery, New York
- 1963** "A selection of American Prints from the New York Hilton at Rockefeller Center", Whitney Museum of American Art, New York
 "Then and Now: Early and Mature examples of the work of twenty five 20th Century Artists", Guild Hall, East Hampton, New York
 "Hans Hofmann and his Students" circulating exhibition organized by the Museum of Modern Art, New York
 "Abstract Watercolors by Fourteen Americans", organized by The Museum of Modern Art, New York, for circulation among United States Embassies
- 1964** "Festival of the Arts Exhibition", Guild Hall, East Hampton, New York
 "American Vision", Marlborough-Gerson Gallery, New York
 "American Drawings", The Solomon R. Guggenheim Museum, New York
 "One Hundred Contemporary Prints - Pratt Graphic Art Center", The Jewish Museum New York
- 1965** "Drawing Society New York Regional Exhibition" Gallery of Modern Art, New York
 "Art Festival Exhibition", Southampton College at Long Island, University, Southampton, New York
- 1966** "1966 Invitational Exhibition", The Parrish Art Museum, Southampton, New York
- 1967** "Contemporary American Artists Exhibition", Fine Arts Division, Southern Illinois University, Edwardsville
 "Large American Paintings", The Jewish Museum, New York
 "White House Rotating Exhibition", organized by the Smithsonian Institution, Washington DC
- 1968** "Pratt Center for Contemporary Printmaking Benefit Exhibition and Sale", Association of American Artists Gallery, New York
 "163rd Annual Exhibition", Pennsylvania Academy of Fine Arts, Philadelphia
 "Selections from the Dorothy Norman Collection", Philadelphia Museum of Art, Philadelphia
 "Holland Festival/Critici Kiezen Grafiek" Haags Gemeetnemuseum, Den Haag, Netherlands
 "1st Annual Exhibition of the Artists of the Springs", Ashawagh Hall, The Springs, Hampton, New York (Krasner has exhibited annually in the Exhibition of the Artists of The Springs since 1968)
 "Betty Parsons' Private Collection", Finch College Museum of Art, New York; Cranbrook Academy of Art, Bloomfield, Michigan; Brooks Memorial Art Gallery, Memphis, Tennessee

- 1969** "Drawings, Watercolors and Sculpture by Modern Masters", Marlborough-Gerson Gallery, New York
 "Contemporary American Painting and Sculpture 1969", Krannert Art Museum, Champaign; College of Fine and Applied Arts, University of Illinois, Urbana-Champaign.
 "Espaces Abstraits de L'Intuition a la Formalisation" Galleria d'Arte Dortina, Milan, Italy.
 "The New American Painting and Sculpture: The First Generation" The Museum of Modern Art, New York
 "American Drawing of the Sixties: A Selection", New School Art Center, New York
- 1970** "Peace Portfolio 1", The Jewish Museum, New York
 "Contemporary Women Artists" organized by the Skidmore Arts Committee, The National Arts Club, New York
 "Drawing Society New York Regional Exhibition: 1970" Cooper-Hewitt Museum of Decorative Arts and Design, Smithsonian Institution, New York
 "Artists of Suffolk County, Park II, The Abstract Tradition", Heckscher Museum, Huntington, New York
- 1971** "Litografias de la Coleccion Murlot" Departamento de Actividades Culturales y el Museo de la Universidad de Puerto Rico, San Juan
 "Aspetti dell 'Informale" organized by the Ripartizione Istituzioni Iniziative Culturali, Palazzo Reale, Milan, Italy
- 1972** "Projected Art: Artists at Work", Finch College Museum of Art, New York

"American Action Painting", Marlborough Galleria d'Arte, Rome
 New York Studio School, New York, exhibition and raffle
 "Artists of Suffolk County, Part VI, Contemporary Prints", Heckscher Museum, Huntington, New York
 "American Women: 20th Century", Lakeview Center for the Arts and Sciences, Peoria, Illinois
 "Unmanly Art", Suffolk Museum and Carriage House, Stony Brook, New York

- 1973** "1973 Biennial Exhibition of Contemporary American Art", Whitney Museum of American Art, New York
 "Amerikanische Abstrakte Malerei", Marlborough Galerie AG, Zurich, Switzerland
 "Twenty-one Over Sixty", Guild Hall, East Hampton, New York

- 1974** "In Her Own Image", Samuel S. Fleischer Art Memorial, Philadelphia
 "Woman's Work - American Art '74", Philadelphia Civic Center, Philadelphia.

- 1974-** "Surrealität-Bildrealität", Kunsthalle Dusseldorf and
1975 Staatlichen Kunsthalle, Baden-Baden

AWARDS

- 1974** The Augustus St. Gaudens Medal awarded by the Cooper Union Alumni Association.
 Lowe Fellowship for Distinction awarded by Barnard College.



1955 exhibition of collages at the Stable Gallery, New York.
 Left to right: **STRETCHED YELLOW, BIRD TALK, DESERT MOON,**
GOLD OR SILVER, BLUE LEVEL, SHOOTING GOLD.



PHOTOS: HANS NAMUTH

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Compiled by Ruth Ann Appelhof

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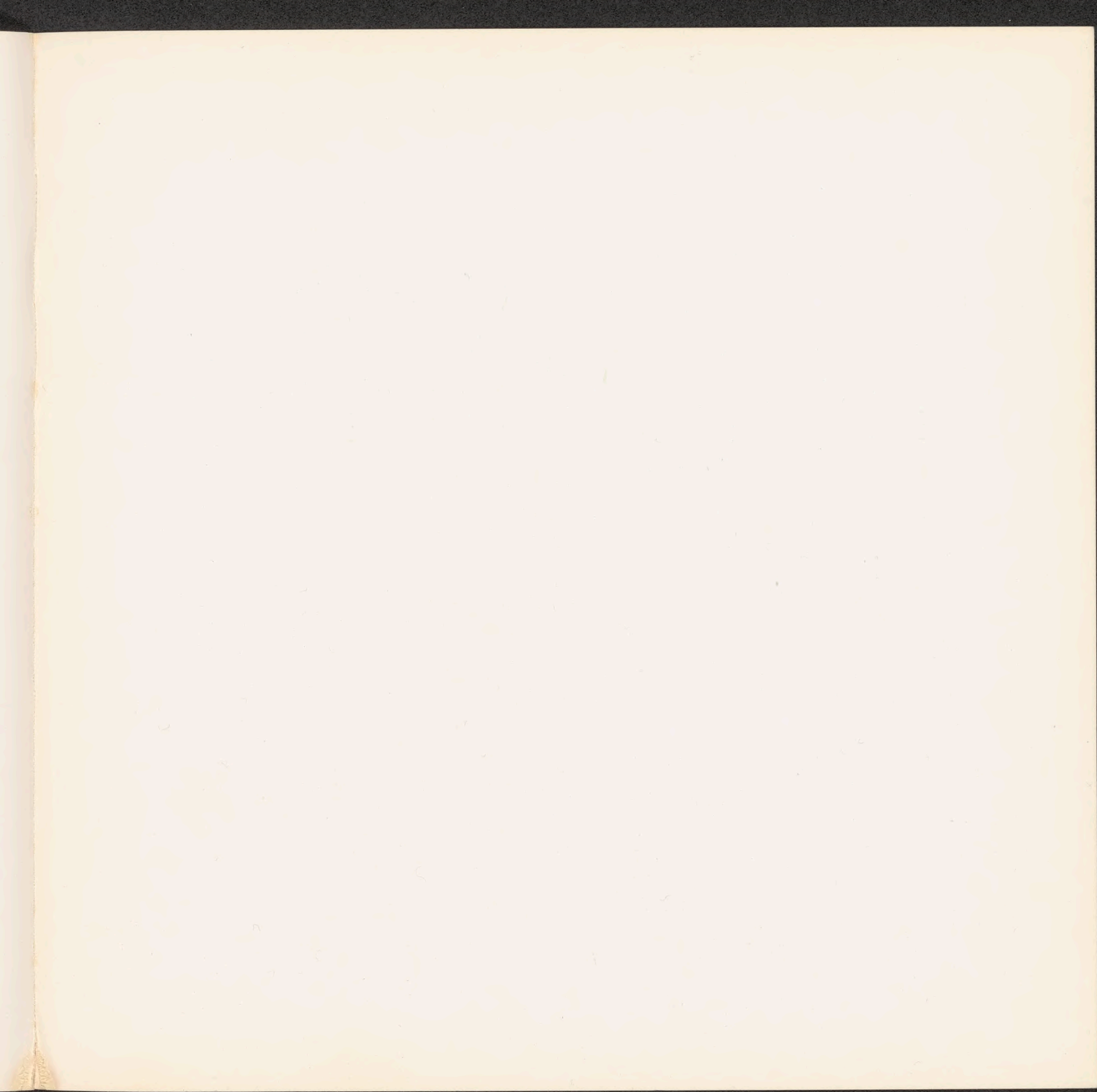
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CATALOGUE COMPILED, EDITED AND DESIGNED BY **RANDALL DE LEEUW**

Photography: Robert E Mates and Paul Katz;
Hans Namuth, O E Nelson, Adolph Studyly.



LEE KRASNER

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